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MUSICALIA

KAZIMIERZ GARBUSIŃSKI

MISSA LAUDATE DOMINUM

**Nagrodzona na konkursie »Tow. Wyd.
Muzyki Polskiej w Warszawie«
z Fundacji Komitetu Budowy
Organów w kościele
M. B. Zwycięskiej
w Łodzi.
Czerwiec
1933**

K R A K Ó W 1933

SZTYCH I DRUK ZAKŁADÓW GRAFICZNYCH »STYL« W KRAKOWIE

KAZIMIERZ GARBUSIŃSKI

MISSA
LAUDATE DOMINUM

NA CHÓR MIESZANY
Z TOWARZYSZENIEM
ORGANÓW



KRAKÓW 1933

NAKŁADEM AUTORA

Przewielebnemu Księdzu Prałatowi

JANOWI MASNEMU

Prepozytowi Kollegjaty św. Anny

w Krakowie

poświęca

A U T O R

2146

III



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Missa „Laudate Dominum“

Nagrodzona na konkursie „Tow. Wyd. Muzyki Polskiej w Warszawie“ z fundacji Komitetu Budowy Organów w kościele M. B. Zwycięskiej w Łodzi. — Czerwiec 1932.

Kyrie.

KAZIMIERZ GARBUSIŃSKI.

Andante misterioso.

SOPRAN.
ALT.
TENOR.
BAS.

Unisono.
p
Ky - ri - e e -
p
Ky - ri - e e -
p

Andante misterioso.

ORGANY.

r. pr.
p
r. l.
r. pr.
r. l.
mp
p
ped.

p
le - - - i - son e - lei - - - son,
p
le - - - i - son e - lei - - - son,
p
Ky - ri -
p
Ky - ri -
p

pp

pp

e - le - i - son, Ky - ri - e - le - i -

pp

pp

pp

pp

pp

Ped.

Sopran albo Tenor Solo.

Solo

Chri - ste e - lei - son, son, e - lei - son.

p

p

p

p

p

p

pp

pp

pp

pp

Ped.

Con Ped.

p Pleno voce.

S-o Chri - ste e - lei - son, Chri -

son,

son,

p e - lei - son

p e - lei - son

p e - lei - son

pp *pp* *p* *pp*

Con Teda

Meno voce.

S-o ste e - lei - son, e - lei - son, e - le -

Chri - ste,

mf Chri - ste,

mf

p

p

Con Teda

S-o

f *f* *f*

Chri-ste e - lei - son, Chri-ste e - lei - son, Chri-ste e -

Chri-ste e - lei - son, Chri-ste e - lei - son, Chri-ste e -

f *p* *f* *p* *f*

p *p* *p*

lei - son, e - lei - son,

lei - son,

mp *p* *pp* *pp*

[illegible]

le - - i - son, e - lei - - son, Ky - ri - e e - le - i -

le - - i - son, e - lei - - son, Ky - ri - e e - le - i -

pp pp pp

And.

[illegible]

Gloria in excelsis Deo.

Allegro maestoso.

First system of the musical score. It features three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The tempo is marked "Allegro maestoso." The key signature has one flat (B-flat). The vocal parts enter with the lyrics "Et in ter - - ra" on a long note, marked with a forte (*f*) dynamic. The piano accompaniment is silent in this system.

Allegro maestoso.

Second system of the musical score, featuring the piano accompaniment. The tempo remains "Allegro maestoso." The piano part consists of dense chords and arpeggiated figures in both hands, marked with accents and a *Tutti* instruction. The system concludes with a piano (*p*) dynamic marking.

Third system of the musical score. The vocal parts continue with the lyrics "pax ho - mi - - ni - bus bo - - nae vo - - lun -". The piano accompaniment provides harmonic support. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fourth system of the musical score, featuring the piano accompaniment. The piano part continues with complex chordal textures and arpeggios, marked with *mf* (mezzo-forte) and *cresc.* (crescendo). The system concludes with a *Red.* (Reduction) marking.

ta - - tis. *f* ta - - tis. Lau - da - - mus te, be - ne -

p mp f ff mf

di - ci - mus te, a - do - ra - - mus te, glo - ri - fi - ca - -

p f cresc. f cresc.

p f cresc.

Andante maestoso e sostenuto.

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo -

mus te.

p

Andante maestoso e sostenuto.

p f p

Più vivo.

ri-am tu - - am.

Do - - mi-ne De - us Rex coe - le - stis

mf cresc.

Più vivo.

p pp mf cresc.

Tranquillo.

De - us Pa - ter o - mni - po - tens.

Do - mi-ne Fi - li u - ni -

ff f rit.

Tranquillo.

ff rit.

ge - ni-te Je - su Chri - - ste.

Do - - mi-ne De - - us a - gnus

f poco cresc.

mf poco cresc.

S-o

Qui tol - lis pec - ca - ta

De - i, Fi - li - us Pa - tris.

Andante misterioso.

S-o

Meno voce.

mun - di, Qui tol - lis pec - ca - ta mun - di,

mi - se - re - re no - bis.

mi - se - re - re no - bis.

Plena voce.

S-o

Più lento sostenuto.

Qui se - des ad de - xte - ram

su - sci-pe de - pre - ca - ti - o - nem no - - stram.

su - sci-pe de - pre - ca - ti - o - nem no - - stram.

Più lento sostenuto.

S-o

Pa - - - tris, mi - se - re - - - re no - bis.

mi - se-re-re no - bis, mi - se-re-re no - bis,

mi - se-re-re, mi - se - re - re no - bis,

poco cresce.

f

mp

mi-se - re - re, mi-se - re - re no - bis.

mi-se - re - re, mi-se - re - re no - bis.

p *pp* *p* *mp* *p*

Allegro maest.

Quo - ni-am tu.

Quo - ni-am tu

Allegro maest.

p *mp*

cresc. *cresc.* *mf* *f*

so - lus san - ctus, tu so - lus Do - mi-nus, tu so - lus Al -

so - lus san - ctus, tu so - lus Do - mi-nus, tu so - lus Al -

mf *f*

p *p* *mp* *mf* *f* *ff*

ff *Lento.* *Andante sostenuto.*

tis - si - mus Je - su Chri - - ste. Cum san - cto

tis - si - mus Je - su Chri - - ste. Cum san - cto

ff *p* *f*

Lento. *Andante sostenuto.*

f

ff *Largo.*

Spi - ri - tu, in glo - ri - a De - i Pa - tris, A - - - men.

Spi - ri - tu, in glo - ri - a De - i Pa - tris, A - - - men.

ff

ff *Largo.*

Credo in unum Deum.

Moderato.

Pa - trem o -

Pa - trem o -

Moderato.

f poco cresc.

ff

poco cresc.

mni - po - ten - tem fa - cto - rem

poco cresc.

mni - po - ten - tem fa - cto - rem

poco cresc.

f

p

coe - li et ter - rae

f

p

coe - li et ter - rae vi-si-

Solo

mf

p

Meno mosso.

Pleno voce.

Et in u-num Do-mi-num

bi - li-um o-mni-um et in vi - si - bi - li - um.

Meno mosso.

p

p

Jesum Chri-stum, Fi - li-um De - i u - ni - ge - ni - tum.

f Et ex Pa-tre

f

mf

Con Ped.

Più vivo e sostenuto.

f

De - um de

na - tum au - te o - mni - a sae - cu - la.

Più vivo e sostenuto.

p

De - o, lu - men de lu - mi-ne, De - um ve - rum de

De - um de De - o, lu - men de lu - mi-ne, De - um

mf *f* *mf* *f* *f*

Meno mosso.

De - o ve - ro. Ge - ni-tum non fa - ctum, con substanti-a-lem Pa - tri:

ve - rum de De - o ve - ro.

mf *f* *mf* *f* *f*

Più vivo e sostenuto.

per-quem o-mnia fa - cta sunt.

Qui pro-pter nos ho-mi-nes et pro-pter no-stram sa - lu - tem de -

Più vivo e sostenuto.

p *mf* *f*

poco cresc. *f* *rit.* *Largo.*

Et in-car-na-tus

scen - dit, de - scen - dit, de - scen - dit de coe - lis.

mf *f* *ff* *rit.* *Largo.*

est de Spi - ri - tu san - cto ex Ma - ri - a Vir - - gi -

p

p *p* *pp*

ne et ho - mo fa - ctus est, et ho - mo fa - ctus est.

pp

Andante con dolore.

Solo, lub unisono.

p Cru - ci - fi - xus e - ti-am pro no - bis sub *f* Pon - ti - o Pi -

Andante con dolore.

Con Ped.

la - to pas - sus et se - pul - tus est.

ff

Moderato energico.

rit.

a tempo

f Et re-sur-re-xit,

Moderato energico.

rit.

a tempo

f

et re-sur-re - xit, et re-sur-re - xit ter - ti - a di - e se - cun - dum scri -

rit.

Largo. Tempo I.

ptu - ras. Et a - scen - dit in coe - lum, in coe - lum,

f

Largo. Tempo I.

f *poco* *a* *poco* *cresc.*

coo - lum, se - det ad dex - te - ram, ad dex - te - ram

se - det ad dex - te - ram, ad dex - te - ram

rit.

rit.

Largo. *a tempo*

Pa - tris. *f*

Pa - tris. Et i - te-rum ven - tu - rus est cum glo - ri - a ju - di -

Largo. *a tempo*

mf

Meno mosso.

ff *f* *decresc.*

ca - re vi - vos et mör - tu - os, cu - jus re - gni non e - rit

ff *f* *decresc.*

Meno mosso.

ff *mf* *decresc.*

Tranquillo. *3*

Et in Spi-ri-tum san - ctum

fi - nis.

Tranquillo.

p

Do - mi - num et vi - vi-fi - can - tem: qui ex Pa - tre

Poco più vivo.

Fi - li - o que pro - ce - dit.

Qui cum Pa - tre et Fi - li - o si-mul

Poco più vivo.

p *mp* *mf*

a - do - ra - tur, et con - glo - ri - fi - ca - tur qui lo -

p *f* *mp*

Et u-nam sanctam ca - tho - li - cam
 cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

mf *p*

Con Ted.

et a - po - sto - li - cam ec - cle - si - am. Con - fi - te - or u - num bap - ti - sma
 tho - li - cam et a - po - sto - li - cam ec - cle - si - am. Con - fi - te - or

in re - mis - si - o - nem, in re - mis - si - o - nem pec - ca - to -
 u - num bap - ti - sma in re - mis - si - o - nem pec - ca - to -

rit.

rit.

Grave. *f* *Andan-*

rum. Et ex - pe - cto — re - sur - re - cti - o - nem mor - tu - o - rum. Et

rum. Et ex - pe - cto — re - sur - re - cti - o - nem mor - tu - o - rum. Et

Grave. *f* *mf* *f* *Andan-*

te maestoso. *cresc.* *ff*

vi - tam ven - tu - ri sae - cu - li. A - men, a - - men.

vi - tam ven - tu - ri sae - cu - li. A - men, a - - men.

te maestoso. *cresc.*

Sanctus.

Andante maestoso.

San - ctus,

San - ctus,

Andante maestoso.

pp *p* *pp* *p* *pp* *p*

p *cresc.* *p* *V*

San - ctus Do - mi - nus De - us Sa - ba - oth.

p *cresc.* *p* *V*

San - ctus Do - mi - nus De - us Sa - ba - oth.

p *cresc.* *p* *V*

p *mp* *p* *mp* *p* *mf*

mp *p* *mp* *p* *mf* *f*

Andante più grave.

poco cresc. e appassionato

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

Andante più grave.

p poco cresc. e appassionato

Moderato.

glo - ri - a tu - a. Ho - san - na, ho - san - na, ho - san - na in ex -

glo - ri - a tu - a. Ho - san - na, ho - san - na, ho - san - na in ex -

Moderato.

rall.

Tempo I (Andante maestoso.)

cel - sis, ho - san - na in ex - cel - sis.

cel - sis,

Tempo I.

rall.

Benedictus.

Andante.

Be - no - di - ctus qui ve - nit in no - mi - ne

Andante.

Do - mi - ni.

Be - no - di - ctus qui ve - nit in no - mi - ne

28 Più vivo.

Ho - san - na, ho - san - na, ho - san - na in ex -

Do - mi - ni. Ho - san - na, ho - san - na, ho - san - na in ex -

Più vivo.

p

Con Ped.

cel - sis ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, ho -

cel - sis ho - san - na, ho - san - na, ho - san - na in ex - cel - sis.

cel - sis ho - san - na, ho - san - na, ho - san - na in ex - cel - sis.

Musical score for "L'Espresso" by Debussy. The score is written for piano and bass. The piano part features a series of chords and arpeggios, with dynamics ranging from *p* (piano) to *ppp* (pianissimo). The bass part features a series of eighth notes, with dynamics ranging from *pp* (pianissimo) to *ppp* (pianissimo). The score includes various articulations, including slurs and accents, and a *sostenuto* marking. The piece concludes with a *pp* *Red.* (Reduction) marking.

Agnus Dei.

Andante più largo.

First system of the musical score. It consists of three staves: a vocal staff (treble clef) and two piano accompaniment staves (treble and bass clefs). The time signature is common time (C). The tempo is marked 'Andante più largo.' The vocal line begins with a rest for three measures, then enters with the lyrics 'A - gnus De - i qui' on a half note. The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand. A dynamic marking of *p* (piano) is placed above the first vocal note.

A - gnus De - i qui

Andante più largo.

Second system of the musical score. It continues the vocal and piano parts. The vocal line has a rest for two measures, then enters with a half note. The piano accompaniment features more active movement, with arpeggiated chords in the right hand and a melodic line in the left hand. Dynamic markings include *pp* (pianissimo) and *p* (piano). A 'Ped.' (pedal) marking is present under the first measure of the piano part.

pp *p* *pp*

Ped.

Third system of the musical score. The vocal line continues with the lyrics 'tol-lis pec-ca - ta mun - di, mi - se - re - re no - bis.' The piano accompaniment provides harmonic support with sustained chords and a moving bass line. Dynamic markings of *p* (piano) are used.

tol-lis pec-ca - ta mun - di, mi - se - re - re no - bis.

Fourth system of the musical score. The vocal line has a rest for two measures, then enters with a half note. The piano accompaniment continues with sustained chords and a melodic line in the left hand. Dynamic markings of *p* (piano) are used. A 'Ped.' (pedal) marking is present under the first measure of the piano part.

p *p*

Ped.

First system of the musical score. It includes vocal staves and piano accompaniment. The lyrics are: A - gnus De - i qui tol - lis pec - ca - ta. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Second system of the musical score. It includes vocal staves and piano accompaniment. Dynamics include *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo).

Third system of the musical score. It includes vocal staves and piano accompaniment. The lyrics are: mi - se - re - re ho - bis. mun - di, Dynamics include *p* (piano).

Fourth system of the musical score. It includes vocal staves and piano accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano).

Fifth system of the musical score. It includes vocal staves and piano accompaniment. The lyrics are: A - gnus De - i, A - gnus De - i, A - gnus De - i qui. Dynamics include *p* (piano), *mp* (mezzo-piano), and *f* (forte).

Sixth system of the musical score. It includes vocal staves and piano accompaniment. Dynamics include *p* (piano) and *mp* (mezzo-piano).

tol - lis pec - ca - ta mun - di,

tol - lis pec - ca - ta mun - di,

pp *p* *f* *mp*

Plena voce.

do - na no - bis pa - - - cem, do -

do - na no - bis pa - - - cem, do -

mf *mf* *mf*

p *f* *p* *f*

na no - bis pa - - - cem.

na no - bis pa - - - cem.

Largo.

p *f* *p rall.* *fff*



KAZIMIERZ GARBUSIŃSKI

1. Msza I-sza mała, tekst polski, „Do Ciebie odwieczny Panie“, chór męski à capella. — S. A. Krzyżanowski, Kraków.
2. Msza II-ga mała, tekst polski, „Panie nasz Panie“ chór męski z tow. org. lub czterech tręb. }
3. Missa Pastoralis, chór męski z tow. organów, osnuta na motywach kolęd. }
4. Missa Quadragesimalis, chór męski à capella. }
5. Missa in hon. S. Josephi, trzygłosowy chór męski z tow. org. }
6. Missa in hon. S. Annae, sześciogłosowy chór męski à capella. }
7. Missa Paschalis, chór męski z tow. org., osnuta na motywach pieśni Wielkanocnych. (W rękopisie). }
8. Missa Sine Titulo, trzygłosowy chór męski à capella. (W rękopisie). }
9. Missa in hon. S. Jannis Cantii, chór męski z towarzyszeniem organów lub orkiestry. (W rękopisie). }
10. Missa Solemnis, chór męski z tow. org. lub orkiestry. (W rękopisie). }
11. Msza polska „W tej świątyni zgromadzeni“. Tercet solowy: Sopran, Tenor i Baryton z tow. organów. (W rękopisie). }
12. Msza polska „Do Ciebie odwieczny Panie“, chór mieszany à capella. Wydana w II-gim zeszycie pieśni kościelnych. Kraków. }
13. Missa „Bogu Rodzica“, chór mieszany z tow. org., osnuta na motywie prastarej pieśni Bogu Rodzica. (W rękopisie). }
14. Missa „Gloria Tibi Trinitas“, chór mieszany, org. ad lib., osnuta na motywie znanej antyfony. (Wyd. K. T. Barwicki, Poznań). }
15. **Missa „Laudate Dominum“**, chór mieszany z tow. org. lub orkiestry. **Nagroda konkursowa.** (Wyd. nakł. autora. Kraków, 1933).

B. J. Zalewski,
Chicago.